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GOUNOD: A SLIGHT CRITICAL ESTIMATE.

It would be an impertinence to attempt, or even to propose to attempt, an estimate of the mightier masters of music, such as Bach, Handel, Beethoven, or Wagner, unless indeed the estimate took the form of a comparison of one with the others. They tower so far above ordinary mortals that their heads are hidden in the clouds; and to say which stands six inches higher than his brethren is as hard as it is ridiculous to measure the distance between our own common human level and their great height. But what we may venture to term the lesser great masters—such as Schubert, if Sir George Grove will pardon us placing him amongst them, and Weber—may fairly be reckoned up, the value of their musical achievement roughly audited. And if this is true of Schubert and Weber, the thing may with infinitely greater ease be done in the case of Gounod, who reaches no further up to Weber and Schubert than Schubert and Weber reach up to Beethoven or Mozart. Even the most splendidly gifted of the musicians had something in common with common human-kind; only, unfortunately, we have little in common with the intellect which we wish to measure. But Gounod had very much that is common to us all, and comparatively little that is uncommon; and even the little that is uncommon is not so far removed from common comprehension as the much that is uncommon in the greater masters. We beg the friendly reader not to conclude in haste that we intend to depreciate Gounod. On the contrary, later it will be seen that we really exalt him, place him higher in some respects than many will be inclined to place him. We do not wish to examine his work laboriously; and the autobiographical sketch, letters and essays recently translated into English by the Hon. W. H. Hutchinson, and published by Mr. Heinemann, afford us an opportunity of doing it as lightly as the subject warrants.

Although there is of necessity some small connection between the inner intellectual life and the outer active life of every man, yet there are many cases where that connection is very small indeed. And since contemporaries mostly know one another by the active outer life and not by the intellectual inner life, it follows that they often posterously misjudge each other; and it follows

also that a biography, an account of the outer life, often gives us only the faintest notion of the true course, the vehemence or reverse of vehemence, of the intellectual life. And many autobiographies are of no greater significance than the vast majority of biographies; while some have only an indirect significance. Berlioz's, for example, sometimes tells the truth about its writer; but at other times we only gather the truth by the indirect process of understanding that he is telling the reverse of the truth. Gounod's, at first, strikes one as one of those that tell next to nothing, that reveal nothing or next to nothing of the natural current and colour of his thought. And the natural conclusion is, of course, that he had not the gift for expressing himself in words. But it may suddenly occur to some readers that here was a man who said little because he had little to say; and in this light, what one might formerly have held of no account, suddenly becomes charged with meaning; the commonplace is seen as heavily laden with significance and full, choke-full, of interest. And when, by the help of the light afforded by the thought that Gounod really never had very much to say, one goes on to discover that his was not a vast inarticulate mind like Carlyle's, or a vast and only partly articulate mind like Beethoven's, but really a rather small mind, capable of interest in only a few subjects, and only in certain aspects of those subjects, then his whole autobiography takes a yet deeper significance, and also, much of his least interesting music acquires an interest—not a beauty, but a psychological interest—in the light of the autobiography. The first thing to understand about Gounod is that he was not at all a profound thinker, nor yet a very sensitive feeler. He never in his life penetrated beneath the surface of any subject; he remained unmoved—his music proves that he remained unmoved—in the presence of tragedy; death, the saddest human suffering. His intellect was of the simplest possible order; he lived all his life on two or three thoughts; he was eager all his life for soft, voluptuous pleasures; and like all pleasure-loving natures he dreaded and fled from all physical or mental pain. And these truths are manifested alike in his autobiography and his music.

The first thing that strikes one on reading the autobiography is that Gounod has remembered only the things about himself that gave him pleasure to recall; and

forgotten—as one does forget things one never thinks about—things that must by their unflattering nature have given him the reverse of pleasure to recall. He tells us of his early cleverness many times; but when he appears (on p. 23) to be about to confess a trait in his character which he genuinely disliked, it presently turns out to be only for the sake of a trait which it flattered and pleased him to think he possessed. He tells us how hard his mother worked that he might be thoroughly educated, and then how badly he behaved at school. He was punished for his bad behaviour by being locked up with no food save bread and water until he had “finished an enormous imposition of I know not how many lines, some five hundred or a thousand, I think—something absurd, I know!” [note that he considered the punishment an unjust one]. “I looked at the bread and burst into tears. ‘Oh! you scoundrel, you brute, you beast,’ I cried; ‘look at the bread your mother earns for you! Your mother who is coming to see you after school, and will hear that you are in prison, and will go home weeping through the streets, without having seen or kissed you! Come, come, you are a wretch; you do not even deserve to have dry bread!’ And I put it aside and went hungry.” Was it a desire to confess a shame that it hurt him to think of that urged Gounod to write this, or a desire to soothe himself by recalling the fact that he did at any rate once deny himself something for love of his mother? The question need not be answered. One instance like this would show nothing; but when there are so many instances like this we are bound to see the truth which Gounod went through life shirking. He tells us one flattering incident after another, and all in detail and at length; but the unpleasant episodes are shirked or missed out altogether. Whether it is of his school-life he tells, or his life in Rome, or his first attempts and ultimate success in opera in Paris, we see him, good-natured but rather cold-hearted, “making friends quickly and living on excellent terms with those about him,” as he himself says, loving nothing but pleasure, and consequently intensely, unconsciously, but habitually selfish, though by no means incapable of occasional unselfishness. He wished to go through life, as it were, in a glass coach, and to sleep on a bed of roses every night; and if he did not quite accomplish this, yet it must be owned that no composer ever lived an easier or happier life—so far as those who want everything can feel happy. His success in opera enabled him to provide physical luxuries which Beethoven, Bach, Haydn, and Mozart never knew at all, and which Wagner knew only in his old age; and he guarded against the discomforting thoughts with regard to the future brought by modern science by wrapping himself, as it were, in the thick overcoat of a theological creed proof against all the storms that might blow.

Pleasure, indolent luxurious pleasure, was the one thing in life he may be said to have passionately loved; and he probably loved it as no composer has ever loved it before. He therefore expressed in music all the emotions we associate with Marguerite as they were never before expressed, and as they will certainly never be expressed again. Gounod failed in tragedy, for he always dreaded pain too much ever to have experienced it, and not the greatest composer can express what he has never felt. He did not express the fiery, most passionate side of love with anything like the irresistible force and veracity of Wagner in *Tristan und Isolde*; but the other side—the soft delicious trembling yearnings, the physical delight—he expressed as Wagner never did express or could have expressed them. We may fairly call Marguerite his one achievement; and it is an achievement worthy

to be put by the side of the greatest achievements of greater composers than Gounod. He sympathized so intensely with her, he had lived his whole life so precisely as she wished to live hers, that when he makes her speak she speaks with poignancy and absolute truth. Having created her, he tried in all the rest of his music to create her again; and of course he succeeded only in repeating less beautifully what he had already perfectly said, and no other music he wrote has ever touched the human heart of this generation as *Faust* touched it. So perfect is *Faust*, so admirably is the soft voluptuous aspect of love depicted in Marguerite, that Gounod's failure to create any other living character, or even to write a single bar of music equal to the best of hers, is a complete puzzle until we comprehend the simplicity and essential voluptuousness of the man. We may say that all that gave him physical pleasure was uttered in *Faust*.

With equal truth it may be said that all that gave him intellectual pleasure was uttered in his Church music. Just as his outer life was occupied with his search for the most comfortable and pleasing ways, so his mental life was wholly taken up with the search for, and when found in thinking about, that mystical theology in which we have said he wrapped himself as in a garment, and which we may better compare to a warm sunny land, filled with murmuring brooks and with green trees, and inhabited only by spiritual beings—angels—who know no care, no sorrow, no pain, who bask for ever in the light of the Creator. At first he truly expressed the feeling this theology of his called up; but, later, he fell a victim to what we can only call symbolical language in music—he took certain musical phrases and chords, attached an arbitrary meaning to them, and used them to describe the things that passed before his inner vision. For example, in *Mors et Vita* he gives us a sort of brief glossary of these phrases. But the phrases do not really express the things he says they signify; and, consequently, whole numbers mean nothing whatever to the ordinary musical listener. Yet even in *Mors et Vita* he does sometimes express himself, and when he has been genuinely moved by such words as “He shall wipe away all tears from their eyes,” he has given music which is deeply moving, and has never been surpassed for sheer beauty.

Starting from this little autobiography, we have endeavoured very briefly to indicate the one great excellence and the many great shortcomings of Gounod's music in the light of his character as it is there revealed. And we can strongly recommend those who know his music well, and especially those who have been puzzled by it, to read the autobiography. True, at first it will seem dull, surprisingly dull, for such a man as the composer of *Faust* to have written. But, on consideration, the reason for the apparent dullness will be seen, and when the reason is seen the dullness itself will immediately disappear, and the full interest of the volume will at once be felt.

THE BEETHOVEN PIANOFORTE SONATAS.

LETTERS TO A LADY.

BY PROF. DR. CARL REINECKE.

(Continued from page 221.)

VII.

WE must soon come to the end, dear friend, and therefore you must wade through a double letter this time.

The Sonata in E \flat major, Op. 7, breathes more audibly of cheerfulness; gracefulness and liveliness are its principal attributes, and even in the short minor episode of the third and fourth movements the mood experiences no real

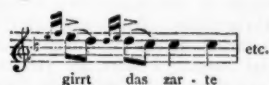
gloom. The *passing shakes* occurring in the first *Allegro must*, as always, be played with the accent on the first note; in the rather quick *tempo* of this movement they will sound almost like semiquaver triplets.



Should you, for the rest, be doubtful about the correctness of the above, with respect to the passing shake, I remind you of the passage in Haydn's *Creation*,



which would be quite inconceivable in the following mode of performance:—



But why should the execution be different in instrumental works from what it is in vocal?

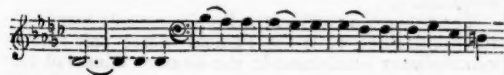
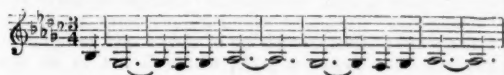
The rests in the *Largo Subject* ought not to be in the least curtailed. Have you not often already been conscious what wonderfully beautiful rests Beethoven has composed? In this point also, as in so many others, he has taken his place as Haydn's heir. To be sure, in Haydn the rests have mostly a humorous, in Beethoven a serious, even tragic, effect. I mention only the *Coriolanus* overture, the *Funeral March* from the *Eroica*, etc. The turns in the 10th and 12th bars of the *Largo* can, obviously, only be executed by quitting the notes of the chord as soon as the turn begins:



The correct use of the pedal will prevent the hearer missing the notes quitted. The execution of the turn in the penultimate bar is as follows:—



I may still mention that neither the first nor the third nor the fourth movement ought to be begun too fast, in order that, in the later Periods in considerably quicker notes, no perceptible change of *tempo* may result. In the "*Minore*" of the third movement, the melody lies with the thumb of the right hand, and I conceive of it somewhat in the following manner:—



but not:—

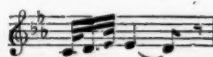


Slightly accenting the melody notes, as I have indicated them above, joined with a judicious use of the pedal, will attain the object and produce an original and beautiful effect.

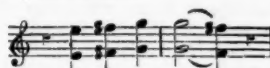
In the "*Sonate pathétique*" which now follows, we once more meet with a Sonata in the minor. It is characteristic of the great classical writers that they strikingly favour the major. Among the thirty-eight Sonatas which Beethoven has written for the pianoforte alone (including those written in his boyhood), twenty-six are in major, ten in minor. Of his Symphonies, two are written in a minor key, seven in a major key; of his String Quartets, twelve are in major and five in minor.

In the whole of Mozart's *Figaro* only one single number (the 35-bar Cavatina of the unfortunate little needle) is exclusively in minor; besides this, only the beginning of the duet, "*Crudel! perchè finora*," and the *Fandango* in the Finale of the third Act. Indeed, even in *Don Giovanni* only two independent numbers are in minor.

The "*Sonate pathétique*" is the only one of Beethoven's to which he himself has given a title, while he neither named the Sonata, Op. 28, "*Pastorale*," nor the Sonata, Op. 57, "*Appassionata*." Even here, the adjective "*pathétique*," strictly speaking, only suits the first movement, and especially the Introduction; in some ways, perhaps, the Adagio; but the Rondo not at all. As in many other Sonatas, so also in this one, Beethoven introduces the second Subject in minor, but ends the first part in (E♭) major. It must not be overlooked that in the Development, also, Beethoven turns to good account the motive from the Introduction,



rhythmically transformed into



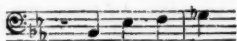
In the principal Subject of the "*Allegro di molto e con brio*," the minims provided with staccato dots are again to be essentially distinguished from the crotchets with dots. It is surprising that at the 41st bar of the *Allegro* most players put the right hand over the left, and then describe a curious arc with that in order to reach small *b♭*, which, notwithstanding, can be most conveniently laid hold of if one puts the left hand under the hollow of the right. In the fourth bar of the Introduction, I recommend that the last thirteen notes be brought in uniform speed over the last quaver-value. It is remarkable how much Beethoven places the minor key in the foreground in this movement; only one short Episode enters in E♭ major.

Up to now I have forbore to draw your attention once more to Beethoven's art in building up his themes and entire movements wonderfully scientifically ("*architektonisch*"); but in face of the Adagio of this Sonata, I cannot refrain from again recalling it. In the Subject, the highest point, *b♭*, on the fourth quaver of the third bar, is at once obvious; but now please to follow me on a further excursion through the movement. In the 11th bar, twice-accented *b♭* is by this time the highest note; in the 18th bar, thrice-accented *c*; in the 43rd bar, thrice-accented *e*; finally, in the 69th bar, thrice-accented *f*; this is the summit, and now it sinks down again, in the last four bars, to small *a♭*. Thus, in this movement, the highest note only appears once, and

that near the end, as a last climax. It is worthy of remark that the opening notes of the Rondo,



coincide with the second Subject of the first movement.



Otherwise, the last movement has but little kinship with the character of the first; scarcely anything "pathetic" is to be traced in it. For the rest, it was this Sonata which was the first of all Beethoven's to attain great popularity. If one considers how susceptible the public is even for empty pathos, one can understand that the genuine pathos of the first movement, and the wonderful poetry of the slow movement, threw everybody into raptures, and must have drawn their attention to the youthful hero.

With the Sonata, Op. 22, Beethoven again returns to the sunny cheerfulness which smiled on us from the earlier Sonatas (for instance, Op. 2, Nos. 2 and 3, Op. 7, etc.). He himself writes to the publisher, when forwarding the manuscript:—"Diese Sonate hat sich gewaschen, liebster Herr Bruder!" ("This Sonata is capital, dearest *confrère*!") The employment in the Development of the four bars of the Coda, which are composed exclusively out of the F major scale, is interesting. Further, I might still draw your attention to the passage,



If that fingering is taken which lies nearest, and is, therefore, the most usual, as indicated *above* the notes, the passage demands unusual strength in the fourth and fifth fingers; while the fingering *below* makes it considerably easier. If one looks upon the Beethoven Sonatas as material for finger-exercises, one may require of pupils the upper fingering. But for this purpose I would rather make use of Clementi's Étude from the "Gradus ad Parnassum," which treats quite the same motive.



Besides this, I might recommend to you a fingering for some bars in the short Development Period of the Rondo, since I do not know whether you use my Edition. I have not found the same in any other.



Obviously, the same fingering is available also for the analogous passage following.

The Sonata Op. 26, again belongs to the most popular, and the Funeral March therein contained, especially, has become known to all classes of the people. With respect to the variations which—an exception—form the first movement, I

may mention, first of all, that I can myself as little agree with the changes of *tempo* arbitrarily prescribed in nearly all Editions, of which the original Edition contains no trace, as with the customary pauses after the Theme and after each variation. As concerns the changes of *tempo*, first of all, we find them prescribed often enough in Beethoven's Variations, whether the variations form an independent whole, or whether they appear as part of a whole. In support of my assertion, I call attention to the Variations, Op. 34, in which Beethoven six times prescribes a change of *tempo*; to the 33 Variations, Op. 120, in which nearly every variation is marked with a different *tempo*; to the variations with violoncello, on a theme from *Judas Maccabeus*; and to his Op. 66, in which three changes of *tempo* occur. In the Trio Variations, Op. 44, are five different *tempo* indications. In the variations on the Duet from the *Zauberflöte*, at Variation 5, one encounters even the express direction, "Si prende il tempo un poco più vivace"; while in the remainder, change of *tempo* is prescribed three times. Apart from all the cases named, in nearly all variations the last variation is found marked with a special *tempo*. I refer, for yet further confirmation of my assertion (that Beethoven has never omitted to expressly indicate a desired change of *tempo*), to the variations which are to be found, as part of a whole, in the Sonata, Op. 109, and in the Trios, Op. 1, No. 3, and Op. 97. Why should we now suppose that Beethoven has carelessly indicated the *tempi* in the foregoing case, while it is probable that he desired just these variations, which are to supply the place of a first movement, strictly in uniform *tempo*? And because perceptible pauses between the theme and the variations, among themselves, likewise disturb the uniformity, I cannot admit these pauses. I could well adduce, in favour of my view, how Beethoven has written the final movement (in variation form) of the Violin Sonata, Op. 96, in such a manner that the dividing of the separate variations from one another would be an outrageous thing. I could adduce still more examples, but I am afraid of boring you, and also believe that I have not merely asserted, but have sought to abstract from Beethoven himself what he wanted. Therefore, let the variations be played without perceptible pauses, and without perceptible changes of *tempo*. Certainly the theme ought not to be taken too slow; the *tempo* indications ♩=72 or 76 (as added in some Editions), which then bring the *accelerandos* up to ♩=96, enjoin, in my opinion, too slow a *tempo*. Let the second and the last variation act as standard of measurement for the theme and the remaining variations. That, for all that, I do not mean this movement to be played according to the vibrations of the pendulum, scarcely needs mention. Every intelligent player will let a slight modification enter here and there, and a not quite immediate succession of the fifth to the fourth variation will meet everyone's feeling. On this account I specially warned only against "perceptible" changes of *tempo* and "perceptible" pauses, of which one perceives the design. I also warn against conceiving of the second variation in any way in a *bravura* style, which is not at all appropriate.

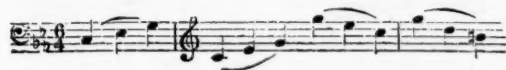
The Scherzo, as well as the Finale, presents many technical difficulties, while the Funeral March only requires extraordinary carefulness in the *nuances*, fullness of tone (even in *piano*), and a subtle working-out of such contrasts as from the *pp* of the 16th bar to the *fortissimo* of the 19th. It was interesting to me to find in one of Beethoven's sketch-books the following rough draft of the middle movement in A♭ major, which I must write

out for you, indeed, from memory, but for the correctness of which in the main I believe I can answer.



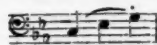
A proof how Beethoven was so often not satisfied with his first inspirations, and how, on the other hand, he was able to evolve something important out of the simplest, frequently almost naïve, ideas.

There now follow the two Sonatas, Op. 27, named by Beethoven "Sonata quasi una Fantasia." Op. 27, No. 1, *G* major. By this is sufficiently indicated that they deviate from the usual Sonata form. But both contain two movements (the movement substituted for the Scherzo and the Finale), which are written strictly in the established form. The form of the first movement of No. 1 is so lucid and clear, that I should consider it rather an affront to you were I to enlarge upon it. On the other hand, I venture to call your special attention to how the entire Andante is so constantly provided with the signs *pp* and *p* that one cannot take enough pains for the tender treatment of the movement, and accordingly one should never lead the *crescendi* up to a real *forte*, nor take the *sforzati* harshly and sharply.* Also the *Allegro molto e vivace* must be played without any accent in the *piano* passages; it should, apart from the *forte* passages, slip past as though it were a shadow. In the Stuttgart Edition we meet with the very correct observation that the two-bar rhythm in this movement does not have its accent in bars one, three, five, etc., but in bars two, four, six, etc.; so that the first bar forms, so to speak, an up-beat, and in $\frac{2}{4}$ time would read:—



This accent, however, ought obviously to be a very slight one. (This is, therefore, a similar case to the Finale of the Sonata, Op. 14, No. 2). I must still mention about this, that the last of the three notes placed under one slur ought not to be purposely shortened, as if the last

note were a quaver, or a crotchet marked with a staccato dot:—



In respect of the last two movements, I mention nothing further than that the cadenza at the close of the last Adagio ought not to be played fast; above all, not begun precipitately. In an Adagio a cadenza should not be played as quickly as in an Allegro; more than this, Beethoven has also written it in semiquavers.

The *C* minor Sonata which now follows is far more widely known than its sister. It is called Op. 27, No. 2, the "Moonlight Sonata." I should like to know what the last two movements have to do with moonlight!† However, that is quite a matter of indifference; the Sonata is simply a wonderfully poetical masterpiece, and it would be as foolish as superfluous did I wish to foist upon it a poetical programme, which it truly is in no need of. About the execution of the first movement, Beethoven himself says all that there is to say, in the words: "Si deve suonare tutto questo pezzo delicatissimamente e senza sordini," and I only add to this that the use of the pedal which Beethoven prescribes by the words "senza sordini" must be a judicious one, inasmuch as one must let down the dampers at every change of harmony. It is very important to lift the fingers which have to play the triplet accompaniment very carefully, immediately after the keys are struck, and especially not to let the thumb remain down. If this be not neglected, and if a not too dragging *tempo* be taken, the melody will detach itself wonderfully from the rest. In choosing the *tempo* you ought not to look upon the figure of the accompaniment as standard, but exclusively the melody, which, with a too slow *tempo*, can easily become unintelligible. The performance by Liszt of this movement, and of the Allegretto which follows, is to me never to be forgotten, although nearly sixty years lie between. As Beethoven has shunned writing between the Adagio, with its depth of feeling, and the Presto raging along in stormy passion, a Scherzo, but rather a plain tuneful movement which forms a golden bridge from the first to the last movement, so also did Liszt avoid, in the execution, everything that could sound Scherzo-like. He played the movement like a dialogue which begins with a question, avoiding any sharp accent. A highly-gifted performance certainly does not allow of being satisfactorily explained and described, but you will understand me.‡

In the Finale it ought not to be overlooked that the *sforzati* in the 2nd, 4th, 6th, 7th, and 8th bars, are placed in the middle of a *piano*, and that the latter must, therefore, always re-enter with the last quaver. The shake in the 16th bar after the first pause has to begin with the principal note, and if the Finale be taken at the correct *tempo*, it cannot embrace more than five notes:—



* I played this Sonata once at a Court. After finishing it, the Queen stepped up to me, and asked me now to play also the "Moonlight Sonata." Naturally, there remained nothing for me but to tell the illustrious lady that the piece just performed had been the "Moonlight Sonata", that, however, the last two movements certainly in no way justified this nickname.

† Herr von Elterlein is of opinion that this movement is nothing more than a *Minuet* (!) in Mozart's style.

* Herr von Elterlein calls this movement simply "an unsuccessful attempt."

The small notes in the 5th and 4th bars before the close of the first part, and the analogous chords towards the end of the entire movement, must be played as if Beethoven had prescribed arpeggio chords.



The shake in the 14th bar before the close of the movement must be played without a concluding turn, and the little cadenza must be played quietly, for it ushers in the two bars marked "adagio." The cadenza consists of the so-called harmonic minor scale, with the notes of the chord of the diminished seventh scattered between, and, in my opinion, one will best do justice to both factors if one conceives of the division in the following manner:—



Finally, it should not be overlooked that Beethoven has, in this Sonata, resigned all polyphony; it stands, probably, quite alone in this respect.

The Sonata in D major, Op. 28, which now follows, has been given the nickname "Pastorale," with neither more nor less right than similar designations were conferred on some other sonatas. In any case, there dwells within

this sonata a mood so quiet, so tender, so passionless, as in scarcely any other. In the first part of the Allegro only single bars occur marked *forte*, and further, also, Beethoven always returns quickly to *piano* and *pianissimo*. It seems to me to suit the peculiar character of the whole movement if one does not mark the rhythm in the 28th bar too sharply, and if one does not insist upon playing to the first crotchet strictly two quavers, and to the next ones three quavers each; rather, a certain equalization, whereby all eight notes of the right hand sound uniformly quick, is very suitable here. In the 50th bar, I recommend the following fingering for the right hand:—



by which the *d* can be held on as a crotchet, which is impossible with the fingering that the Stuttgart, as also the Steingraber, Edition prescribes:—



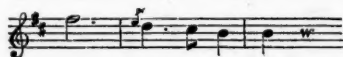
In the 39th bar before the three bars marked "Adagio," Beethoven has prescribed a sudden *piano* after the *fortissimo*, which must certainly not be overlooked. The Stuttgart Edition, indeed, considers this *piano* an error, laying stress on it in a special remark; as concerns which, however, I can inform you that I have carefully revised my Edition after Beethoven's autograph, and that this *piano* is as authentic as the *sforzati* following thereupon. It is true, the latter ought here to be taken no longer as sharply as was necessary before in the middle of the *fortissimo*. The Steingraber Edition (in other respects very estimable), on the other hand, prescribes

at the beginning of the second part, ties from bar 4 to 5,



which are not authentic.

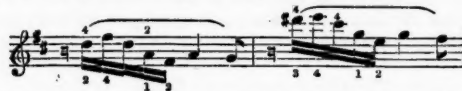
The Andante gives occasion for only a few observations. Bars 7 and 8 of the second part ought certainly not to be hurried, after the reprehensible manner of many amateurs. As little should the Episode in major be taken at all faster, and one must be very careful to invest it, by the mode of performance, with a somewhat scherzo-like character; only gracefulness and sweetness ought to be opposed to the seriousness of the principal motive. In the penultimate bar, some Editions prescribe a *b#* in the turn: that is wrong, Beethoven has expressly prescribed *b*. In the Trio of the Scherzo, the persistent return of the following motive is peculiar



which, in performance, bears a small dose of humour. In the final movement I am always compelled to think of distant bells, of rustling woods, and such-like; another will, with equal authority, hear something quite different; but, in any case, he is wrong who only recognises arpeggio chords, in the semiquavers from the 17th bar onward. The hidden melody *f#*, *e*, *d*, *c#*, *b*, *a*, etc., must be indicated softly, and the two hands must melt entirely into one; for which it is also to be recommended that one play something like this:—



In some Editions, the tie between the two *e*'s from the 29th to the 30th bar is wanting, and later on, between the two *a*'s, in the parallel passage: it is to be found in the Beethoven autograph. The three-part Episode in G-major, must be played quite uniformly *pianissimo* up to the *crescendo*, prescribed after twelve bars; but then the bass must resound in the *fortissimo* like the tone of an organ. For the following figure, I recommend instead of the generally-prescribed upper fingering, the lower:—



The bass notes of the two final chords sound *a*, *d*, and so say I also for to-day, dear Friend: Ade! (Adieu.)

Yours, C. R.

Leipzig, May 17, 1895.

THE CRYSTAL PALACE CONCERTS.

AGAIN and again rumour has had it that the Crystal Palace Concerts were about to be relinquished "because they did not pay;" and we have all hearkened with an incredulous smile, convinced that such a disaster was

about as far away as the end of the world or the extinction of the sun. But at last it appears that rumour was at least something of a prophet. For the Crystal Palace Company has lately issued a little book by Mr. Frederick G. Shinn, from which we learn that unless the attendance considerably increases during the present season the concerts will have finally and irrevocably to be abandoned as a source merely of loss. The Crystal Palace does not pose as a self-sacrificing organization for the improvement of English musical taste, it wishes to pay its way honestly; and it cannot do this unless the concerts also pay their way and cease to be an expensive cause of labour. The company does not mind the labour; but it does, very naturally, mind the expense. Hence the warning sent out to the musical world of London through Mr. Shinn.

We do not shrink from declaring that the cessation of the Palace concerts would be a calamity and a disgrace—a calamity to the British nation and a disgrace to the musicians of the British nation. A calamity because during the late autumn, the winter, and the early spring months there are no other concerts whereat the lover of orchestral music may gratify his appetite. It is true Richter comes over and gives a brief season; true that Mr. Henschel gives a series of evening concerts; true that in the spring, at any rate, Mr. Schulz-Curtius will bring over Mottl once again to gladden the hearts of us all. But seeing that Mottl and Richter give at most half-a-dozen concerts between them, and that Mr. Henschel gives a very few more, none of these can exactly be said to count. At the rare Mottl and Richter concerts, and at the more frequent Henschel concerts, one must take one's chance of a congenial programme. On the other hand, at the Palace concerts every sort of music gets "a show"—and a fairly frequent show, too—during the season, and every sort is well played. Even allowing that Mottl and Richter are mightier men than Manns, we assert that Manns is more reliable than either of them. He does not miss fire so often; it is rare, indeed, one leaves feeling that he has given us less than extravagant value for one's money. Again, the Mottl, Richter, and even the Henschel concerts are expensive. Fifteen shillings is the price of a best reserved stall at the Richter, we believe, and a half-guinea, we think, at the Henschel and Mottl concerts. Now, at the Crystal Palace the best seats are only four shillings, and by taking a series of first-class return tickets from Victoria or Ludgate Hill, those of us who are compelled for our sins to dwell in London can enjoy Mr. Manns' fine playing at a trifle over five shillings per concert. That is, if we love luxury; while if we are content with the cheaper seats we can do the whole thing at something like half-a-crown per concert. We hear a good deal about the cheapness of orchestral concerts in Germany; but we doubt whether even Germany can offer so good an article at so low a figure as this, to use the charming idiom of commerce. Finally, the concerts are given on the Saturday afternoons, so that instead of hurrying from our various employments at the end of a long and tiring day and listening when we are not merely tired but also conscious of a morrow which is bringing fresh labour for us all, we go in comparatively leisurely fashion and enjoy the concert with a serene and peaceful feeling that the morrow is a day of rest. Besides, those of us who live in London find it delightful to escape for a few hours from the smoke and damp and heavy atmosphere of the modern Babylon to the freshness and sweet purity of the country round Sydenham. Wherefore we call the Crystal Palace concerts a blessing both to students and to the lay lover of music; and it is not an exaggeration, we

trust, to declare that the removal of this blessing would be the reverse of a blessing—a calamity.

But we have said it would also be a disgrace. Other nations very commonly taunt us with being an unmusical nation; and we very commonly reply that we are not, and that they "are another." But whereas there are few Continental towns without their orchestras and regular orchestral concerts, we have in the length and breadth of this England of ours only one permanent orchestra and only one regular series of orchestral concerts; and should our one orchestra be disbanded and our one series of concerts cease, our musical enemies henceforth need only point to that damning fact to reduce us to ignominious silence. Our national desire to respect ourselves as well as to make other nations respect us ought to impel us to use every effort to keep the Palace concerts alive. But even stronger than such feelings should be our gratitude to Sir George Grove and Mr. August Manns. If there is any musical taste in London to-day—and the fact that the Crystal Palace should be compelled to issue its late appeal renders this more than a little doubtful—Mr. Manns and Sir George Grove are largely the creators of it. They have slaved with untiring enthusiasm for forty years, until now there is quite a large number of people with a genuine admiration for admirable orchestral playing and orchestral music. Is the end of it to be "Thank you for your services in the past: we are now tired of you, and want no more of you: you may go"? We hope not; and we believe not. We believe that even if the concerts were less excellent than they are, the English people would support them simply to show how they respect the two veterans who invented them and raised them to their present position. But since that position is still a lofty one, because the concerts are still as excellent as ever, there is a double reason why the concerts should receive all possible support. Nay, there are more, far more, than two reasons. Gratitude is one; and, besides, the concerts are a credit to English music and to the nation that keeps them afloat; they are a source of enjoyment to all who attend them; and they give English students of music the only help that may be got in England towards acquiring a mastery of the most difficult art of writing for the orchestra in such a fashion that orchestral players will neither laugh nor swoon when they see the sheets set down before them. So we conclude by begging our readers to weigh all these things we have set before them, and then to do what is in them to raise the Palace concerts to a state of financial as well as artistic prosperity. We have all benefited by them: we will all share the shame should they cease.

ANALOGY OF THE ARTS.

THE following clever, amusing, and yet serious little essay, in which fanciful analogies are satirized, was published by William Jackson, of Exeter, 112 years ago; and it may be read with interest in these days when the analogy of the arts is still a prominent subject of discussion:—

"Is there not something very fanciful in the analogy which some people have discovered between the arts? I do not deny the *commune quoddam vinculum*, but would keep the principle within its proper bounds. Poetry and painting, I believe, are only allied to music and to each other; but music, besides having the above-named ladies for sisters, has also astronomy and geometry for brothers, and grammar—for a cousin, at least. I am sure I have left out many of the family, though, if I could enumerate what seems at present the whole, it is odds but there would be a new relation discovered soon by an adept in

this business. Why should not I find out one or two?—I will try.

"Let me see—what is there near me? Oh! a standish—music, then, shall be like my standish. Anything else?—yes—like the grate—or like that shirt now hanging by the fire, which makes so excellent a screen.

"How prove you this in your great wisdom?"

"Marry! thus—music bears great analogy to my standish: because there is one bottle for the ink, another for the sand, and the third for wafers—these are evidently the unison, third, and fifth, which make a compleat chord; and those three a compleat standish. The pen is so evidently the plectrum, that it is insulting you to mention it.

"But why like the grate?"

"Bless me! did you never see a testudo—a lyre? The bars are the strings, the back is the belly—need I enlarge? What is the fire but the *vis musica*?—and here, the poker is the plectrum.

"But how can it possibly be like the shirt?"

"Oho! anything in analogy is possible. Like my shirt?—Why, the body is the bass, the sleeves are two trebles—the ruffles are shakes and flourishes—the three buttons of the collar are evidently the common chord. But, a truce with such nonsense.—There are scarce any two things in the world but may be *made* to resemble each other. Permit me to show the slightness of another received opinion concerning music. 'What passion cannot music raise or quell?' says Dryden, or Pope, I forget which, and the same thought is so often expressed by other poets and so generally adopted by all authors upon this subject that it would be a bold attempt to contradict it, were there not an immediate appeal to general feeling, which I hope is superior to all authority. Thus supported, then I ask in my turn, 'What passion can music raise or quell?' Who ever felt himself affected otherwise than with pleasure at those strains which are supposed to inspire grief, rage, joy, or pity? and this, in a degree, equal to the goodness of the composition and performance. The effect of music, in this instance, is just the same as of poetry. We attend—are pleased—delighted—transported—and when the heart can bear no more, 'glow, tremble, and weep.' All these are but different degrees of pure *pleasure*. When a poet or musician has produced this last effect, he has attained the utmost in the power of poetry or music. Tears being a general expression of grief, pain, and pity; and music, when in its perfection, producing them, has occasioned the mistake of its raising the passions of grief, etc. But tears, in fact, are nothing but the mechanical effect of every strong affection of the heart, and produced by all the passions; even joy and rage. It is this effect and the pleasurable sensation together, which Ossian (whether ancient or modern I care not) calls 'the joy of grief.' It is this effect, when produced by some grand image, which Dr. Blair, his critic, styles the 'sublime pathetic.'

"I have chosen to illustrate these observations from poetry rather than from music, because it is more generally understood, and easier to quote—but the principle is equal in both the arts."

The above essay appeared in 1782. Only a few years later J. F. Lesueur published his "Exposé d'une musique, une imitative." A brief extract from this pamphlet deserves quotation; for, as the old proverb says, *Audi alteram partem*. "What passion cannot music raise or quell?" receives from the French composer a very different answer. He says:—

"The object of music and of all the other imitative arts, is not truth itself, but an approach to it. Music, by

means of a prescribed succession of appreciable sounds, pretends not to truth, but to semblance of truth.

"What should we think of an Artist, who by a chance stroke here and there on his canvass, was able to produce colour full of life, yet nothing having the remotest resemblance to nature? What should we think of the Composer who acted in like manner; of the Composer who, far from seeking to imitate, and to form a musical whole, the parts holding properly together, merely aimed at producing uncommon melodies and out-of-the-way chords, not yet discovered by calculation? I compare such melodies void of sense, such chords without aim, to certain verses of bad Poets, verses which, at most, produce measured noise. I compare them to that Author of whom Seneca makes mention, who by his movements and insignificant contorsions, only gave, at best, signs of life.

"Music can imitate tones of every kind, every inflexion of nature. Every shade of feeling comes within its province, and the human heart is the living book in which the Composer must ever study. Every movement, says Cicero, has a tone specially suitable to it: "*Omnis motus animi suum quemdam a naturâ habet sonum.*" Music is not restricted to the depicting of feeling; it can also imitate other sounds with which it has nothing in common. It can depict the hurly-burly of the storm, the simple song of the early warbler, the murmuring of the clear brook; etc. etc.; in the one or other case, the Musician will always find his model in nature.

"Yet surely there are features in Music, of which the exact meaning cannot be guessed, and which cannot be explained. That is true. But is it not sufficient if a perfect impression is made on the heart? Is it absolutely necessary that recourse must be had to *exact analysis of this or that feeling*? Our soul, independently of reasoning expressed in words, has its own silent, particular reasoning. When once it has felt, it more than understands the matter. If Music, in certain cases, signifies nothing, it is not then the fault of Art, but that of the Composer."

Lesueur was for a time the teacher of Berlioz, and he was loved and honoured by his pupil. Beethoven's Pastoral Symphony no doubt exercised a strong influence over Berlioz, but the ardent young musician must have gathered many a hint from the "little oratorios" of Lesueur performed at the Chapelle Royale, the plan and meaning of which the master was accustomed to explain to his promising pupil. J. S. S.

LETTER FROM LEIPZIG.

AN eminent performance of Mozart's *Zauberflöte* was given by the Royal Conservatorium on Saturday, September 19th, at the pretty Carola Theatre. Indeed, many a larger city in Germany might have been congratulated on the possession of such an opera company and such an orchestra. The orchestra and singers consisted solely of pupils of the Conservatorium, and were under the able conductorship of Capellmeister Hans Sitt. It is well known that the *Zauberflöte* requires a great number of solo singers, and it is no exaggeration to say that none of the parts were badly represented, not even that of the "Queen of the Night," sung by Frau Minna Lenz, of Riga. Especially successful were the performances of Herr Stiehling, of Gotha, as Sarastro, and of Fräulein Müller-Lingke, of Leipzig, as Papagena; meritorious were also those of Herr Steinbeck as Tamino, Herr Ulmann as Papageno, and Fräulein Neubert as Pamina.

The Winderstein Orchestra, consisting of sixty performers, gave its first concert on October 4th, under Herr Capellmeister Winderstein, who proved himself a clever and able conductor. Besides Beethoven's third "Leonora" overture and Wagner's

"Kaisermarsch" the programme contained some seldom-heard works and also some new ones, such as the overture to "Cleopatra" by Enna, a Danish composer who has achieved great success in his own country with his opera *Die Hexe*. We cannot say that we were favourably impressed by this overture. Other novelties were Tchaikowsky's "Italian Capriccio," an elegant piece of programme music, but lacking in artistic value, and Goldmark's Entr'acte to the third act of the opera *Das Heimchen am Herd*, which is a clever piece of orchestration. The soloists were very warmly applauded after their fine performances: Concertmeister Kleitz gave Paganini's D minor concerto, and Herr Kiefer, Julius Klengel's D minor concerto for violoncello.

On October 5th there was a concert at the Albert-Hall in conjunction with the Winderstein orchestra. They repeated the "Kaisermarsch" and Saint-Saëns' Prelude to "Le Déluge," for which they cannot be blamed, considering that they had so short a time for rehearsal. At this concert we were glad to welcome Frau Mary Krebs, who gave an excellent performance of Mendelssohn's much-neglected G minor concerto, a work still fresh notwithstanding its fifty to sixty years' existence.

Two days later came the concert of the Liszt-Verein, at the Albert-Hall, with a completely modern programme, as is usual with them. The orchestra brought Liszt's "Tasso" and the often heard "Carnaval Romaine" by Berlioz. Frau Schumann Heink, of Hamburg, sang not less than twelve Lieder by an, until now, entirely unknown composer, Herr Hermann Behn, of Hamburg, of whose songs we can speak well enough on the whole, as also of the lady's performance of them; we cannot however, suppress the wish that she had not been so one-sided in her choice. Herr Arthur Friedheim played with his well-known virtuosity Liszt's A major concerto and the 2nd Rhapsody.

On October 9th, the first performance of Goldmark's *Das Heimchen am Herd* took place, and was very favourably received by the public. In the opera very little has been left of the poetry of Dickens' work, and Goldmark's talent seems to lie more in depicting love and intoxicating Oriental scenery than in finding appropriate music for family scenes and comic episodes; we must, however, acknowledge that the work is on the whole pleasing. Fräulein Osborne gave a charming rendering of the part of the cricket, and Herr Schelper as postillion John, Fräulein Kernic as his pretty wife, Herr Neldel as Tackleton, Fräulein Dönges as doll-maker May, and Herr Merkel as Edward, were all excellent. Indeed, the performance was in all respects most satisfactory.

OUR MUSIC PAGES.

OF the three pieces chosen this month from Max Pauer's new piano album "Allotria" (Augener's Edition, No. 6317), "The Spinning-Wheel" can hardly be called more than a fragment—a quick, busy fragment—successfully illustrating a simple theme by simple, well-chosen means, while "Grief" is a short but peculiarly felicitous translation of feeling into music. It is a dignified expression of deep sorrow, with only a brief outburst of passionate emotion in the two *forte* and *fortissimo* bars, after which an effect of gradually intensified, though quieter, grief is produced by the descent in chromatic harmonies of the upper parts. "Scherzoso" strikes a livelier note—almost burlesque, in fact—and requires a very light staccato throughout, otherwise the somewhat peculiar harmonies which lend it an air of quaintness and originality degenerate into harshness, and spoil all. To increase the effectiveness, the player should bring out in bold relief the accented notes in the right hand and the *sforzato d* in the left, this latter, preferably, struck with the thumb but held on, from the *a tempo*, with the index or middle finger.

Reviews of New Music and New Editions.

Entr'actes and Ballet Music to "Rosamonde." By F. SCHUBERT. Arranged by E. PAUER. For Pianoforte Solo (Edition No. 6392; net, 1s.); for Pianoforte Duet (Edition No. 8616; net, 1s.). London: Augener & Co.

PROFESSOR PAUER'S pianoforte arrangements of classical works for orchestra are held in high esteem wherever they are known, chiefly on account of their faithfulness to the original score and the effective manner in which the parts are condensed and set for one instrument. The experience and judgment which he brings to bear on work of this kind is a sure guarantee of its worth. The music to Schubert's *Rosamonde* commands the universal admiration of all classes of music lovers, and is so popular that comment upon it is superfluous. The four numbers contained in each of these books—the two Entr'actes and the two pieces of ballet music—whether played as a solo or duet, are particularly effective on the pianoforte, and will never wear out.

Symphonies. By W. A. MOZART. Arranged for Pianoforte Solo by MAX PAUER. No. 12, in G major. (Edition No. 8260m; net, 1s.) London: Augener & Co.

THE plan of this symphony, its themes and their treatment, are all of the simplest nature, and yet how prettily do the several subjects follow one upon the other, flowing as easily as the most ardent lovers of melody could wish for. The four movements (excepting the third, a good example of the old-fashioned minuetto) are unusually short, reminding one more of a pianoforte sonata than of an orchestral symphony. The work contains much useful material for purposes of instruction, which Mr. M. Pauer has ably adapted to the pianoforte. We therefore confidently recommend the *Hef* to everyone interested in educational works, knowing that it will meet with their full approbation.

Perles Musicales. Recueil de morceaux de salon pour Piano. 5me Série. No. 49, ARNOLD KRUG, "Serenade," Op. 58, No. 6; No. 50, BENNETT, "Impromptu," Op. 12, No. 2; No. 51, M. MOSZKOWSKI, "Miniature," Op. 28, No. 3; No. 52, ARNOLD KRUG, "Norwegisch" (Norwegian), Op. 58, No. 9. London: Augener & Co.

THE above four pieces are the first instalment of the fifth series of this collection of salon pieces for pianoforte. The "Serenade" (49) and "Norwegisch" (52), by Arnold Krug, were lately noticed in these columns under the title of "Graziosa." Both are moderately easy pieces, extremely melodious, and harmonized in a very pleasing manner. Bennett's "Impromptu" (50) and Moszkowski's "Miniature" (51) are old acquaintances, whose refined style always claims our attentive ear.

Intermezzo. For the Pianoforte. By A. ARENSKY. Op. 36, No. 12. (Concert Programme Music.) London: Augener & Co.

THE Intermezzo by Arensky is a brilliant concert piece in the style of Rubinstein, which in the hands of a pianist with good technique will hold the attention of an audience. The rhythm employed throughout is $\frac{3}{4}$, a combination of $\frac{2}{4}$ and $\frac{3}{4}$, which seems to have fairly "caught on" amongst modern composers. The effect of the peculiar compound rhythm in this case is delightfully novel, in nowise retarding the smooth flow of the piece.

Under the Village Lime-tree (Unter der Dorflinde). By CORNELIUS GURLITT. Op. 190, No. 7. For Pianoforte Solo, Pianoforte Duet, 2 Pianos (8 Hands), or Violin and Pianoforte. London: Augener & Co.

THIS melodious little piece is one of the many examples of the composer's exceptional talent—a talent which has been the means of supplying teachers of the young with a veritable store of attractive compositions suited to their requirements. The several arrangements now before us are no doubt the result of its reception on its first appearance. Each one is equally effective and well adapted to the powers of young players, and has the advantage of being from the pen of the composer himself.

Canterbury Bells (Glockenblumen). Characteristic Piece for the Pianoforte. By FRITZ KIRCHNER. Op. 662. London: Augener & Co.

THIS pretty little piece is in Kirchner's usual style, graceful, pleasing, and quite easy to play. It is difficult to say more regarding the compositions of one whose name is so familiar to the public, and who never attempts to produce anything more serious than easy salon pieces for pianoforte solo. However, he succeeds so well in this direction that probably he sees the wisdom of keeping to the beaten track.

Un bacio alla Mamma. Notturmo facile per Pianoforte. Di COSTA DE CRESCENZO. Op. 90. London: Augener & Co.

WE shall not be wrong in styling this a Kindergarten piece, so easy is it of execution, and so simply constructed. There is nothing here that the veriest beginner could not master, and yet it has absolutely none of that painful commonplace that has unfortunately come to be connected with so many modern "easy pieces." It is nicely fingered, and the printing leaves nothing to be desired.

Morceaux pour Piano. Par ANTON STRELEZKI. No. 100, Melodie Nocturne en FA mineur; No. 101, Marche Fantastique. London: Augener & Co.

THE fact that the publishers have now issued a century of Strelezki's "Morceaux" speaks well, we suppose, for their popularity. Whether the great majority of his compositions will obtain more than a passing hold upon the public fancy remains to be seen. These two pieces resemble many of their predecessors in that they bear the stamp of Strelezki's somewhat strange individuality. The Nocturne shows, perhaps, more thoughtfulness in construction than usual. The March is truly fantastic, and is calculated to arouse some varied emotions in the breast of both player and listener. Neither piece presents any unusual technical difficulty to the average performer.

Spinning Song. Characteristic piece for Pianoforte Duet. By LÉON D'OURVILLE. Also for Pianoforte Solo; arranged by E. PAUER. *The Mill*. Characteristic piece for Pianoforte Duet. By LÉON D'OURVILLE. Also for Pianoforte Solo; arranged by E. PAUER. London: Augener & Co.

LÉON D'OURVILLE is always welcome, and especially when he appears in duet form, as this is evidently one of his strongest points. There is a continuous flow of real melody from his pen, always supported by an appropriate and graceful accompaniment; his airs are simple, but one, nevertheless, feels that he always has something interesting to say and that he will say it well. The popularity of these two duets is ensured, and no words are required from us to help them along. We would draw attention, however, to the fact that Professor Pauer has arranged them both as very effective pianoforte solos of a moderate degree of difficulty, which will provide

interest and study to many amateurs; and there is, still further, an arrangement for violin and pianoforte to be had.

Prelude. By S. RACHMANINOFF. Arranged for the Organ by BURNHAM W. HORNER. London: Augener & Co.

THIS piece, originally written for pianoforte, is undoubtedly in its present form, as arranged by Burnham W. Horner, a very acceptable organ piece.

It opens (*Lento* in C sharp minor) with a sonorous progression of big chords, as quavers in common time, played on the Swell and Great alternately. There is a counter-subject, simpler in construction but equally effective, and this is worked up to lead into the opening subject, which, with an appropriate coda, brings the "Prelude" to a close. The composition is modern in thought and design, dramatic in effect, and decidedly interesting to perform. Church organists should take note of this as eminently suitable for use at funeral services.

Quartet in D minor for 2 Violins, Viola, and Violoncello. By EMIL KREUZ. Op. 42. (Edition No. 9262; net, 3s.) London: Augener & Co.

THE composer who starts to write a string quartet must feel that he approaches a task involving more than mere skill in the art of composition. To be successful in this field he must possess some genius allied to experience and thorough knowledge of the nature and capabilities of the instruments for which he writes; intimate acquaintance with the methods practised by the great masters, especially those of Beethoven, is also indispensable. We hear of new symphonies, suites, overtures and chamber music by modern composers in abundance, but only a small proportion of them can ever stand the test of time. It would be wrong to suppose that the composer is not a clever musician or thoroughly conversant with the art of composition, but rather that he lacks that which is the gift divine of a few individuals only.

The quartet, Op. 42, by Emil Kreuz, is a more serious work than anything we have hitherto heard by this composer. The extensive plan of each of the four movements allows the composer scope for fully developing his ideas, and of this Mr. Kreuz amply avails himself, without ever becoming tedious. His themes are always well chosen, and are treated in a manner which mark the composer as belonging to that modern school of music which commands the keenest interest in the musical world to-day. Critics may differ as to the position which will be assigned to this quartet in the future, but all will agree that it demands a fair hearing under good circumstances, and that probably we may find here the forerunner of greater works in this line of art.

Changes. Song. By A. STRELEZKI. London: Augener & Co.

STRELEZKI has set to music two verses by Adelaide Procter in a manner entitling him to be ranked along with the successful song-writers of the day. Both words and music are of a decidedly sentimental turn, but it is the sentiment of a refined nature and is therefore acceptable. The song is set for a medium voice, compass from C to E.

Capriccio for 2 Violins, Viola, and Violoncello. By EMIL KREUZ. Op. 43. (Edition No. 7216; net, 2s.) London: Augener & Co.

THE Capriccio for two violins, viola, and violoncello, by Emil Kreuz, Op. 43, is a movement in *presto* time, $\frac{2}{4}$ measure, of a light, sparkling character. The viola leads off with a subject in staccato semiquavers, which is taken up by each instrument in succession at the distance of four

"ALLOTRIA."

12

short Pianoforte Pieces

by

*Max Pauer.**Op. 10.*

No 3.

THE SPINNING WHEEL.

PIANO. *Presto, leggiero.*

p

p

dimin. *pp*

*

Music Printing Office.



10, Lexington Street, London, W.

SCHERZOSO.

No 8.

Allegretto.

pp

p

mf *dim.*

f *p* *dim.* *pp* *sf*

calando *a tempo*

f

p

leggiere *p*

dim. *una corda* *pp*

GRIEF.

No 9.

Adagio.

The musical score is written for piano in G major, 4/4 time. It consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Adagio.' and the dynamics include 'mp' (mezzo-piano), 'ten.' (tender), and 'pp' (pianissimo). The second system continues the melodic and harmonic development. The third system features a 'legatissimo' section with a 'pp' dynamic. The fourth system includes a 'rit.' (ritardando) marking. The fifth system concludes the piece with a final cadence. The score is marked with various performance instructions such as 'espresso' and 'rit.'.

mp *ten.* *ten.* *ten.* *pp* *ten.*

ten. *ten.*

f *espresso* *pp* *legatissimo*

f *p* *pp* *rit.*

pp

measures, followed by effective work for all four players. The middle section, *allegretto* time, $\frac{3}{4}$ measure, is a charming piece of composition, whose pleasing contrast is heightened by the use of mutes. Although not difficult of execution, it by no means belongs to the category of *facile* chamber music, such as the interesting works by Mr. Kreuz lately published in this edition.

Forty Seasons of Saturday Concerts at the Crystal Palace.
A Retrospect and an Appeal. By FREDERICK G. SHINN (Crystal Palace Company).

It is rumoured that at no very distant date the Crystal Palace Concerts may be discontinued; for at present they are being carried on at a loss. The object of the present pamphlet is to remind musicians of the great good which has been accomplished in the past, and to ensure their loyal support. The Crystal Palace Concerts need—so at least one would think—no bush; yet the public is fickle, and often runs after the new, not because they think it better, but simply because it *is* new. A reminder, therefore is necessary. Since the Palace Concerts were started in the 'fifties, the Henschel, Richter, Mottl and other concerts have been established, and have prospered; the nature of the programmes and the general excellence of the performances have contributed much towards that success. But the latter is in large measure due also to the impetus given to the progress of music and musical education in this country by the Palace Concerts; so that while patronizing the new, all who can afford it should continue to support the old. A hint ought to suffice. Quite apart, however, from any coolness shown by former subscribers, the ever-increasing number of young folk taking interest in high-class music ought to ensure a good attendance at concerts where standard classical and modern works of all schools are heard. With the exception, perhaps, of Mr. Henschel's series of concerts, there is none which offers such an all-round musical education. Mr. Shinn's pamphlet is well worth reading. At the commencement are two excellent portraits; one of Mr. August Manns, the indefatigable conductor, the other of Sir George Grove, the life and soul of the concerts from their very commencement.

Concerts.

THE POPULAR CONCERTS.

THE "Monday Pops," as they are familiarly called—although a number of the concerts do not take place on that night—will commence this year on November 9th, which will also be the day of the Lord Mayor's Show. It is the thirty-ninth season of these concerts, which have had such a beneficial influence on musical taste, and we gather from the prospectus that there will be some important changes in the arrangements. The most striking feature in the earlier part of the season will be the appearance of the Joachim Quartet party (MM. Joachim, Kruse, Wirth, and Hausmann). These admirable performers are credited with an *ensemble* which has never been equalled, and there will be immense curiosity in musical circles to hear them play Beethoven's posthumous quartets. We have heard amateurs express a desire for change in the quartet performers—of course they did not desire any change in regard to the first violin. With this accomplished body of players in the mighty works of Beethoven it seems to us that we may look forward to ideal chamber music at the "Monday Pops." Not often indeed are subscribers treated to such interesting programmes before Christmas. Old favourites will not, however, be either forgotten or neglected. Thus, on November 30th, Lady Hallé is announced, after spending her autumn holiday at Asolo, near Venice, a spot enthusiastically described by the poet Robert Browning. Not a single visitor would desire to see Lady Hallé

replaced. Mr. Arthur Chappell is determined to be, in popular phrase, "up-to-date," and some of the works announced will strongly appeal to lovers of the modern school. Of these we may take it for granted that there will be great excitement over Dvorák's Quartet in F, in which imitations of negro melodies will probably startle old-fashioned lovers of music who for many a year have nodded their heads to the crisp and cheerful melodies of "Papa Haydn." But no composer of our day has greater boldness or skill in dealing with such innovations. We guarantee that even his treatment of nigger melodies will present effects beautiful and artistic as well as novel. Dr. Villiers Stanford, who has advanced his position by a decided success at Norwich, will be represented by his quartet in A minor, Op. 45. There will also be a quartet in c sharp minor by Sgambati, one in c minor by the rising French composer M. Fauré, another in G minor by Tschalkowsky, and a work by Grieg, so that there will be a sort of rivalry of the most opposite schools—the German, Italian, French, English, Russian, and Scandinavian. The opportunity of contrasting them will afford the amateur a great deal of amusement, and let us hope not a little instruction. It is always interesting in music as in other things to hear what our neighbours have to say, and to note how they say it. It is also a most desirable move on the part of Mr. Arthur Chappell to revive some old friends who have not had due recognition for a time—for example, Schubert's charming quartet in G; and speaking of this composer, many will remember that the centenary of his birth is not far off, and some choice composition of his will fitly commemorate the birth of a composer so illustrious. Is it not also time that we had a chamber work of Weber? Mozart also is being shunted, and often to make room for musicians who, in popular phrase, "never could hold a candle to him." The peculiarly beautiful treatment by Weber in combinations of pianoforte and strings would be quite a revelation to some modern ears, and the grace and melody of Mozart can surely never tire. However, we thank Mr. Chappell most heartily for the prospect of a very attractive season, which we feel certain will draw hosts of cultivated amateurs to hear these interesting works. The attempt of the management to enlarge the boundaries of chamber music is also another step in the right direction. We may, at a hint from a Russian musician, ask, Will there be anything of Rubinstein? The Brahms clarinet sonatas—to be performed by Mr. Clinton and Miss Fanny Davies—will be most welcome, none the less because they are to be played by native artists who, we feel sure, will do these beautiful compositions justice. Miss Kleeberg will also appear at the concerts, and at the first of the series Madame Blanche Marchesi will be the vocalist. Among the solo pianists we see the names of Mr. D'Albert and Mr. Borwick. Altogether we do not remember for many a year announcements so full of promise.

PROMENADE CONCERTS.

MR. ROBERT NEWMAN's series of Promenade Concerts came to an end on Saturday, October 10th, but owing to their great success it was determined to continue the concerts on Saturday evenings. Consequently on October 17th Queen's Hall was again opened to an enormous audience. A capital programme of music was selected and performed by an orchestra of over one hundred instrumentalists, conducted by Mr. Henry J. Wood, whose services have been so thoroughly appreciated during the series. In fact, Mr. Wood has so greatly advanced his position of late, that he now stands in the very front rank of native conductors. The first concert of the new series opened with Sir A. C. Mackenzie's "Britannia" overture, first heard on the occasion of the Royal Academy of Music celebrating the 70th year of its existence. The overture was dedicated to H.R.H. the Duke of Saxe-Coburg and Gotha. It is a very ingenious work, and the method of introducing popular nautical melodies displays great musical knowledge on the composer's part. As is invariably the case, the "Britannia" overture was greeted with a storm of applause. A novelty of the evening was a new suite for orchestra by the lamented Russian composer Tschalkowsky, the unfortunate musician who died of cholera after drinking a glass of water from the Neva. The suite now referred to, Op. 71(a), called "The Nutcracker," is, in fact, the

music of a ballet thus named. There is a miniature overture which is followed by brief dance movements of a fanciful kind, among them being the "Dance of the Sugar-Plum Fairy," a reed pipe dance, a flower waltz, an Arabian dance, a Chinese dance, etc. The only fault that could be found with the suite was the brevity of the movements. The gifted Russian composer had imagined extremely pleasing melodies, and the orchestral setting constantly revealed his ingenuity. But he had not in all cases allowed himself sufficient time for the full development of the ideas. Just as he gets a firm grasp of his subject the orchestral chord brings the movement to an end. The only advantage is that the auditor wishes for more. Credit may be freely given to the admirable orchestra for the neatness and precision with which the music was executed, and Mr. Wood conducted in a very intelligent manner. The overture to *Tannhäuser* was also splendidly played. Another item performed by the band in excellent style was a selection from the dance music composed for the revival of Henry the Eighth at the Lyceum Theatre by Mr. Edward German. These dances have deservedly become very popular. The Coronation March from Meyerbeer's *Prophète* was the concluding item.

THE COLONNE CONCERTS.

THESE concerts would probably not have been undertaken but for the friendly reception of M. Lamoureux last year. It does not, however, seem that the efforts of M. Colonne and his orchestra are likely to make so good an impression as was anticipated. There is not the universal demand for orchestral concerts in this country that our Parisian friends imagine. We were hoping, in fact, that instead of a host of newcomers to divide the attention of our amateurs, there would have been greater support given to those who had already worked hard in this direction, meeting too often with but scanty reward. Mr. Henschel, for example, has bravely struggled in a very uphill task. M. Colonne and his friends must not revile Londoners if they fail to give him the coveted support. Others quite as deserving have had the same difficulty, and it is useless to supply the musical market beyond the demand. No doubt there will be sneers respecting the preference for Teutonic conductors and orchestras, but it must be at least admitted that they were the pioneers and made an earnest effort to popularize orchestral performances.

RICHTER CONCERTS.

IN the midst of the discussion respecting M. Colonne, who made the mistake of not giving enough French music, came Dr. Richter, the first concert taking place on Monday, October 19th. This time the concerts are given at Queen's Hall on October 19th and 26th, and November 2nd. It was intended to perform Dvorák's three new Bohemian symphonic poems at the Richter Concerts, but as the composer wished to make some corrections, the orchestral parts could not be got ready in time. Dvorák's Scherzo Capriccioso, and Liszt's Preludes were performed instead. The programme of the first concert included Beethoven's *Egmont* Overture, Wagner's *Siegfried Idyll*, the Vorspiel to Act 3rd of *Die Meistersinger*, and Wagner's *Huldigung's* "Marsch," and it goes without saying that Dr. Richter's popularity remains at high-water mark. Indeed, the audience indulged in a little extra enthusiasm as an appropriate greeting on the appearance of the monarch of conductors at Queen's Hall. Tchaikowsky's *Symphonie Pathétique*, Herr Richard Strauss's *Till Eulenspiegel*, and Wagner's *Walküren Ritt* were features of the second concert, and at the third, November 2nd, Beethoven's Choral Symphony will be given with Madame Medora Henson, Mrs. Katherine Fisk, and Messrs. Edward Lloyd and Watkin Mills as the solo vocalists. The Richter Choir, under the direction of Mr. Theodor Frantzen, will, it is hoped, do ample justice to the exacting choral music of Beethoven. It is seldom that great master's gigantic symphony is executed in an entirely satisfactory manner. We hope to hear this noble work performed in a style worthy of its transcendent merits.

CRYSTAL PALACE CONCERTS.

IT is not necessary "to inquire too curiously" as to the cause of the unusual activity at the Crystal Palace Concert of Saturday,

October 17th. It was gratifying enough to well-wishers of Mr. Manns and his orchestra to see the concert-room well filled. The attraction was chiefly, no doubt, the appearance of the brilliant Spanish violinist Señor Sarasate, who, since the death of Sir W. G. Cusins, has not appeared at an orchestral concert. On this occasion he chose Mendelssohn's violin concerto, and his playing was as pure, refined, and expressive as ever in the opening movement and the slow movement, while in the finale the famous Spanish violinist appeared determined to make his auditors breathless with wonder at the rapidity and brilliancy of his execution. Later in the concert he played a Spanish dance "Viva Sevilla," which was, of course, encored. Señor Sarasate responded with a transcription of Chopin's nocturne in E. Mr. Wallace's orchestral piece "Anvil and Hammer," suggested by one of Goethe's poems, was a clever novelty. Mr. Reginald Steggall's scena "Alceste" was originally given at a concert of the Royal Academy of Music. It is not quite so dramatic as the subject would lead one to expect, but is altogether an interesting example of student composition. Miss Florence Christie, who sang it, suffered from nervousness, but in an air of Secchi instrumented for the orchestra, did herself great credit. Tchaikowsky's "Symphonie Pathétique" was finely played by the band. At the concert of the 24th Mr. D'Albert played his own concerto in E.

MISCELLANEOUS MUSICAL ITEMS.

EARLY in the autumn various operatic schemes were boldly announced, but not one of them has got beyond that preliminary step. Operatic speculations are somewhat risky, unless undertaken by those who combine a good banker's account with ample experience. There is no readier way of sinking a fortune than embarking in such schemes.—Mr. Ben Davies starts a fifth Continental tour under Mr. Cavour's management. He will sing in several German cities.—M. Slivinski, the excellent Moscow pianist, has been taking a holiday with the Brothers de Reszke, and after touring in France and Germany, will be heard again in London, his first recital being already announced for January 20th next.—M. Carl Armbruster, assisted by Miss Pauline Cramer, will give eight lectures on "Modern Classical Songs" at Queen's Gate Hall on Friday evenings from October 16th to December 4th.—Mr. Vert gave an interesting concert at St. James's Hall on Saturday, October 10th, when a number of popular vocalists, including Mr. Santley, Mr. Edward Lloyd, Miss Macintyre, Madame Gomez, Mr. Hollman and Mr. Ganz appeared, and the Meister Glee Singers performed to the satisfaction of an immense audience.—*The Belle of Cairo*, a new musical comedy produced at the Court Theatre, had no special musical interest. Indeed, these pieces are often too farcical in subject to afford composers a fair chance of displaying their talent.—Mr. Herbert Bunning's "Village suite" is finding admirers on the Continent. It has been played at Rouen, Homburg, Montreux, and other places.—More than one hundred concerts will be given during November and December in London. This shows unusual activity in the musical world, even if the outcome is not very important. Ballad concerts and pianoforte recitals will be the chief attraction.—The Royal Choral Society announced Hadyn's *Creation* at its first concert, October 29th.

Musical Notes.

BOTH the Grand Opéra and the Opéra Comique are (at the time of our writing) hard at work with their preparations for *Don Juan*; but the former seems likely to win the race: at least full rehearsals were begun some days ago, and the production was provisionally fixed for October 26th, but will hardly take place without one or two postponements, as usual. M. Carvalho has not quite settled his cast, and is said to contemplate giving the part of Zerlina to Mlle. Delna, whose voice does not appear quite suited to it. This delay over *Don Juan* will postpone the production of Massenet's *Cendrillon*,

unless the manager should decide to give that work the preference.

A WORK entitled *Kermaria*, founded on a Breton legend, music by Camille Erlanger, is said to have been fixed on for the production at the Opéra Comique, after *Cendrillon*.

THE concerts of M. Lamoureux began on October 18th with a familiar programme; those of M. Colonne on the following Sunday. The Opéra concerts will be resumed early in November, but particulars are not yet forthcoming.

VISITORS to Paris in quest of musical attractions should not overlook the little Théâtre Lyrique de la Galerie Vivienne, at which some interesting works of former days are always to be seen—performed in a thoroughly creditable fashion. This miniature Opéra Comique reopened on October 15th, with three works quite unknown to the present generation, and well worthy of a revival: Duni's *Les deux Chasseurs et la Laitière* (dating from 1765), Méhul's *L'Irato* (1801), and Clapisson's *La Perruche* (1840). As might be expected from the name of the composer, *L'Irato* was the success of the evening, though Duni's piece also pleased considerably. The youngest of the three seemed the most old-fashioned.

Nothing particular has happened at the Théâtre de la Monnaie, save some rather unimportant débuts, and the increasing popularity of Mme. Landouzy. At the Flemish theatre of Antwerp, the *Herbergprincess* of Jan Blockx has been a great success.

THE Royal Opera of Berlin began its new season on September 16th with a performance of *Die Meistersinger*, which was about equally notable for the extremely fine rendering of the part of Hans Sachs by the veteran Betz, and for the shockingly bad singing of the chorus, which a well-known critic describes as only fit for a third-rate provincial theatre. On October 9th the much-talked-of revival of Mozart's *Nozze di Figaro* took place, but apparently the result was not much of a success. The harmony between the style of the theatre itself and that of the scene of the play, which has such an artistic effect at the Residenz-Theater of Munich, is entirely lacking at Berlin, though this, of course, is unavoidable. The Munich precedent is copied with more success in the diminished orchestra, but even this smaller force was (according to the *Signale*) permitted to play so loudly as seriously to interfere with the flow of the vocal parts. Spoken dialogue was used instead of Mozart's recitativo secco, a variation from the original, as to which there will, probably, always be a difference of opinion. On another point, the most important of all—the singing—there is, unfortunately, entire unanimity. Not one of the singers, except Frau Herzog, the Susanna, can sing the music as it should be sung; nor is the acting, on the whole, much better than the singing. We need not hesitate to say that the opera could be (and, may we hope, will be) far better performed in London by English and American artists. Mme. Sembrich will shortly appear in *Dinorah*, *Robert*, *Les Huguenots* (and *Il Serraglio*?), and, for the first time, as Nedda in Leoncavallo's *Pagliacci*. The Royal Opera will now, presumably, take in hand the *Cellini* of Berlioz, which is the second announced novelty for the season. It should suit the company better than Mozart's work, and will give more scope for the splendid *mise-en-scène*, which is one of the chief features of the Berlin Opera House.

A RELIABLE authority is said to have estimated that about 800 concerts may be expected to take place at Berlin during the present season. The critics are aghast at the prospect, and are said to be contemplating some very severe measures in self-defence. The season practically began on October 2nd with the first symphony

concert of the Kgl. Kapelle. The only novelty of the programme was a suite, in four movements, entitled "Scheherazade," by the Russian composer Rimsky-Korsakoff, the piquant and brilliant orchestration of which procured for it a very favourable reception. This suite, we may observe, is included in the season's programmes of most of the chief orchestral societies of Germany, and it may be commended to the notice of concert-entrepreneurs in London who may be looking out for novelties. The rival society, the Philharmonic Concerts, under Herr Nickisch, began operations ten days later, on October 12th, with a programme including Brahms' C minor Symphony, Beethoven's Violin Concerto (by Petschnikoff), and two pieces from Humperdinck's music to *Die Königskinder* (played at Heidelberg in June: see our July number), the second of which, a lively dance, was heard with delight. Among artists' concerts (so called) we need only mention those of Arthur Friedheim and Jos. Slivinski (pianists), and of Felix Berber and H. Petri (violinists). The famous Bohemian Quartet party was announced to give three concerts on October 13th, 24th, and December 8th; at the first of which one of Dvorák's new quartets, Op. 106, in G major, was to be played.

FRAU AMALIA JOACHIM, the incomparable Lieder-sängerin, proposes to give about sixty concerts during the season, in various German towns, in conjunction with the pianist Herr Liebling. But this engagement will not interfere with her regular lessons at the Klindworth-Scharwenka Conservatorium, where she is Professor of Singing.

It is a pleasure to record that the traditions of a Jenny Lind and other great singers in the matter of charity are still maintained by some among their successors. Frau Lilli Lehmann-Kalisch has discharged the cost of maintaining a free bed at the Augusta Hospital of Berlin, for a destitute and invalid musician.

THE bones of Sebastian Bach, believed to have been discovered during the excavations necessitated by the restoration of St. John's Church at Leipzig, are to be preserved, along with those of Gellert the poet, his contemporary, in a crypt under the new church. A little more than half the sum necessary for the proposed monument has been raised.

THE Opera House of Dresden has begun the production of its novelties very early in the season. Goldmark's *Heimchen* ("The Cricket on the Hearth") was given on September 5th with the greatest success, in presence of the composer, who seldom misses an opportunity of attending the first performance of any of his works, if he can possibly manage it. On September 23rd, the little Singspiel of Theodore Körner and Franz Schubert, *Der vierjährige Posten*, a work written in 1812 and composed in 1815, was produced for the first time on any stage. Dr. Hirschfeld, of Vienna, had undertaken to prepare the little work for performance, and has incorporated a few movements from some of Schubert's other stage works, and written a few short recitatives. A chorus of vintagers, a little duet, and a charming unaccompanied trio, are the most striking numbers of the work, which pleased without making any particular sensation. It is quite a youthful work, and does nothing to raise Schubert's reputation as a dramatic composer. Along with it was given, for the first time in Dresden, Delibes' charming ballet, "Coppelia."—There will be two sets of orchestral concerts this winter: those of the Königliche Kapelle, directed by Herr Schuch, and the subscription concerts, conducted by Herr Nicodé, who has engaged the new Winderstein orchestra from Leipzig, supplemented, when necessary, by a chorus, which he will collect and train for himself.

The prospectus of Herr Schuch's concerts shows a long list of novelties: the *Scheherazade* of Rimsky-Korsakoff; a symphonic poem, "Richard III.," by Smetana; two movements from the *Wallenstein* of V. d'Indy; two movements from a symphony by Gustav Mahler; the *Also sprach Zarathustra* of R. Strauss (the title of which, it may be observed, is taken from a work by Fried. Nietzsche); a symphonic poem, "Hakon Jarl," by Emil Hartmann (the younger); and a Passacaglia and Fugue by Percy Sherwood; to which should be added, though not a novelty, Liszt's "Dante" symphony, a work originally produced at Dresden in 1857.—The scheme of Herr Nicodé's concerts includes a number of choral works, Bruckner's *Te Deum*, Schumann's *Manfred*, Berlioz's *Requiem* and *Sinfonia Fantastique*, Liszt's "Dante" (here too!), Brahms' symphony in D, and Beethoven's Choral. Here, surely, is the promise of a very interesting season, and there are besides, choral, chamber, and virtuoso concerts, of which we need not speak.—Another new concert-hall will also soon be available: the room which was lately the grand hall of the Exhibition palace; so that the old reproach that Dresden was wretchedly provided with concert-halls will no longer be justified.

HERR XAVER SCHARWENKA's four-act opera, *Mataswintha*, was produced at the Weimar Court Theatre on October 4th, with much success, the composer being several times called forward and warmly applauded. We have not yet seen any detailed account of the opera, but the notice in the *Signale* seems to suggest that the success was more due to the librettist and to the author of the tale on which the opera is founded ("Ein Kampf um Rom," by Felix Dahn) than to the composer. We must await further particulars. The chief parts were entrusted to Frä. Marie Joachim (Mataswintha), Frau Stavenhagen (Rautgundis), and Herr Zeller (King Witichis), Herr Stavenhagen conducting with great skill and care.

WE read in the *Allg. Musik.-Zeitung* that two manuscript marches, in the handwriting of Beethoven, have been found in the library of a monastery at Troppau. One bears the date 1809, the other, "Boden, bei Wien, 31 July, 1819," and they are dedicated to a Grand Duke Anton Victor.

THE Wagner performances at the Hoftheater of Munich have been continued with even more success than at first. The rendering of *Lohengrin* is particularly noteworthy for the strikingly novel and artistic *mise-en-scène* and stage management generally, the directions of Wagner being most carefully followed as regards groupings, movements, etc. In *Rienzi*, *Tannhäuser*, and *Tristan*, Herr Vogl shows no falling off from his old mastery, and in the *Meistersinger*, Brucks gives promise of becoming in time a worthy successor to the incomparable Gura, of whose health we regret to read bad accounts.—The Mozart performances at the Residenz Theater have been a very great success, both from the pecuniary and artistic point of view, and it seems probable that their effect will be perceived in all future performances of these works at theatres where a serious artistic effect is studied.—Among forthcoming works at the Hofoper are Kienzl's *Evangelimann*, Chabrier's *Gwendoline*, Goldmark's *Heimchen*, Hausegger's *Zinnober*, and the *Ingruende* of Max Schillings. Herr Levi has resigned his post as Hofkapellmeister owing to ill-health, and is succeeded by Richard Straus.

THE Hofoper of Vienna has at last adopted and produced Smetana's *Verkaufte Braut*, which has long been a favourite work at other Viennese theatres.—Frä. Lola Beeth has judged it best to return to the company of the Opera House which she quitted not long since; she will reappear in February next.—An operetta, *The Magician*

from the Nile, was produced at the Carl Theater on September 26th, apparently with fair success, though the book (by Harry B. Smith) is described as very farcical. The music is by V. Herbert, who is, we believe, an American 'cellist and composer of some reputation.

AMONG operas the production of which may be expected shortly are the *Gloria* of Ignaz Brüll, at Hamburg; *Ratbod*, by Reinhold Becker, at Mainz; and *Das Unmöglichste von Allem* (The Greatest Impossibility of All), by Anton Urspruch, at Carlsruhe. *Johannisnacht*, by Wilh. Freudenberg, produced at Hamburg on September 23rd, is a novelty, and secured the *succès d'estime* which is the general fate of novelties.

A NEW symphonic poem, *King Lear*, by F. Weingartner, the Berlin conductor, is to be played at one of the Gürzenich concerts at Cologne during the season. Reznicek's opera, *Donna Diana*, produced at the Stadttheater on October 4th, did not fail to obtain the success which has attended it everywhere else.

SOME interest has been excited by the reported discovery at Zürich of an unknown MS. overture by Wagner. It seems to be entitled "Second Concert Overture," and, according to some authorities, it is known to have been played about 1832 at Leipzig, and later at Bayreuth and Berlin. But Wagner's early overtures have so little that is characteristic about them, that the discovery can in any case have no other than a sort of antiquarian or historical interest.

THE famous Jenaer Liederhandschrift, a manuscript collection of songs of the Minnesänger with their melodies, believed to have been written in the 14th century, has just been reproduced by photography, and the copies not yet sold can be had for 200 or 250 marks each. It is a matter for congratulation that so valuable a work has thus been placed beyond the risk of destruction. The original MS. is in the University library of Jena, and is a volume of 266 pages.

THE *Vivandière* of B. Godard was chosen for the opening night of the season of Sig. Sonzogno's Teatro Lirico at Milan. The opera was new to Italy, but seems to have been not too favourably received. Then came the *Navarraise* with Mme. de Nuovina, and Miss Sanderson in *Manon* is announced to follow. The gratitude of French composers and singers is certainly due to Sig. Sonzogno.

MME. GEMMA BELLINCIONI appears to find it better worth while to tour in Germany than to perform in her own country. She is giving some performances at Graz, preparatory to another long German tour.

AUGUST ENNA, the Danish composer, is about to produce another new opera at Copenhagen. It is adapted from the "Kean" of the elder Dumas. This will be Enna's fourth opera, but thus far his reputation rests chiefly on his first, *Hexe* (The Witch).

WE are not sure whether there have been, up to now, any real Norwegian operas—neither Grieg, Svendsen, nor Olsen has written one—but a real three-act one, *Kassakerne* (The Cossacks), has been produced lately at Christiania, by Catharinus Elling, a musician of much reputation in Norway. His music is described as very original, and his opera was very successful.

HANS HUBER has been appointed to succeed the late Selmar Bagge as Director of the Music School at Basle.

THE new Amsterdam Vocal Quartet—Mmes. Noorderwiel-Reddingius, Cato Loman, and MM. Rogmann and Messchaert—have begun operations, and their execution is spoken of in terms of unqualified praise. The programmes consist chiefly of early Dutch sacred music, with some popular Dutch songs arranged for four voices.

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